



PIANO

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This catalogue presents a selection from approximately 1600 works for solo piano available from the Canadian Music Centre's print-on-demand publishing service.

In addition, many works for duet, trio, piano ensemble, and piano concerto are available.



MURRAY ADASKIN**Sonata** (1950)

I. With free and gentle motion
 II. Moderato III. Lento IV. Finale
 10 minutes

PETER ALLEN**Serialized Jazz** (1980)**VIOLET ARCHER****Improvisations** (1968)**VIOLET ARCHER****Sonata No. 2** (1979)

I. Allegro moderato e amabile
 capriccioso, allegretto II. Largo
 a piacere e mediano con rubato
 III. Andante ma energico,
 larghetto espressivo, allegro
 14 minutes
 Commissioned by Charles
 Foreman assisted by the
 Alberta Composers' Association

SERGE ARCURI**Fragments** (1997)**EDWARD ARTLEAGA****Intermezzo** (2004)**MICHAEL CONWAY BAKER****A Theme for Jane** (1980)

3 minutes, 25 seconds

MICHAEL CONWAY BAKER**Sonata , Opus. 31** (1975)

15 minutes

ROBERT A. BAKER**Two Bagatelles** (1998)

9 minutes

ROBERT BAUER**Dance Variations** (1995)**ROBERT BAUER****One Part Invention with
 Colour--Hommage à Olivier
 Messiaen** (1993)**JACK BEHRENS****The Feast of Life** (1987)

9 minutes, 40 seconds

ALAN BELKIN**Fantaisies et fugues** (2005)

Dedicated to Yannick Dumais

JÉRÔME BLAIS**Es ist genug!** (2007)

9 minutes

Dedicated to Barbara Pritchard

Commissioned by Barbara
 Pritchard

Premiere November 25, 2007,
 St. Mary's University Art

Gallery, Halifax, Nova Scotia;

Barbara Pritchard

**WOLFGANG HEINZ OTTO
 BOTTENBERG****Three Sketches** (1981)

I. Prelude II. Adagio III.

Rondino

6 minutes, 42 seconds

TIMOTHY BRADY**Piano Fantasy in Three
 Movements** (1982)

I. Greatly Contrasted Gestures

II. Songlike III. As an

Improvisation

22 minutes

MICHEL-GEORGES BRÉGENT**Grandeur** (1975)

9 minutes

WALTER BUCZYNSKI**Piano Sonata VII** (2006)

9 minutes

JOHN BURGE**Everything Waits for the Lilacs**
 (1996)

6 minutes

Premiere October 21, 1997,

Kamloops, British Columbia;

Janina Fialkowska

JOHN BURGE**Six Regions** (1975)

8 minutes

PATRICK CARDY**The Masks of Astarte** (1981)

I. Savagely Resonant II. Calm

and Trancelike III. Incisively and

with élan

18 minutes

Premiere February 9, 1982,

Theatre A, Carleton University,

Ottawa, Ontario; Elaine Keillor

STEPHEN CHATMAN**Black and White Fantasy** (1981)

10 minutes

'Black and White Fantasy' is in

the form of a continuous single

movement with constantly

fluctuating moods and tempi.

Commissioned by CBC for Jane

Coop

DIANE CHOUINARD**Nymphé** (1988)

3 minutes

Premiere February, 1990,

Université de Montréal,

Montréal Québec; Renee

Villemaire

JEAN COULTHARD**Quiet Song****CLIFFORD CRAWLEY****Aubade** (1976)

7 minutes

ALLAN CROSSMAN**Schumanniana** (1982)**IAN CRUTCHLEY****Nativitas** (2007)

10 minutes

This music contemplates a

section of chant from the Mass

for Christmas Day. There are

five sections to the piece in each

of which chords and gestures

are gleaned from the

paraphrased melody. While

various transpositions and other

developments occur on the

surface of the music, the

sostenuto pedal keeps

fragments of the original chant

omnipresent through

resonance. Nativitas does not

seek to symbolically represent

ideas or events from The

Nativity. Instead, it explores the

inner structures of very old

Christmas music in meditation

of the profound meaning of

Christ's birth.

Commissioned by Barbara

Pritchard

Premiere November 17, 2007,

Mount Allison University,

Sackville, New Brunswick;

Barbara Pritchard

ROBERT DAIGNEAULT**Toccata and Mod's, Opus. 311**

(2004) 5 minutes, 30 seconds

OMAR DANIEL**Surfacing** (1988)

11 minutes

Premiere November 22, 1991,

Frieman Recital Hall, Ottawa,

Ontario; Christina Petrowska

S.C. ECKHARDT-GRAMATTÉ
Klavierstück--Sonate No. 5
(1950) I. Moderato e deciso II.
Folgende
III. Vivo ma non troppo
16 minutes

JOSÉ EVANGELISTA
Nuevas Monodías Españolas
(1999)
13 minutes

GEORGE FIALA
Prelude and Fugue (1996)

JOHN FODI
Divisions, Opus. 29 (1970)
10 minutes

DANIEL FOLEY
Retrospectives (1981)
I. Solus II. Anima III. Rebus
10 minutes

CLIFFORD FORD
Epicycles (1970)
14 minutes

MARY GARDINER
Mosaic (1983)
5 minutes
A 'musical representation of the City of Toronto'

MARY GARDINER
Polarities (1999)
6 minutes
'Polarities' explores the idea of musical extremes through contrasting sonorities and textures. Two main figures, solid chords and cascading patterns prevail throughout. In the midst of highly active episodes, there is a delicate section in which a serene and meditative melody sings over an ostinato bass
Commissioned by Helen Polczer

SRUL IRVING GLICK
Nistar--Secret (1979)
7 minutes
'Nistar', or 'Secret' is subtitled 'Fantasie Elegiaque'. Nistar was composed for his wife Dorothy, for performance on an upcoming concert tour in Europe. It is in one movement and develops into variation form from the melody and darkly expressive harmonies of the opening. Referring to its subtitle as an 'elegiac fantasy', Nistar expresses in music some of the composer's reminiscences of the horrors of the Holocaust.

ALICE PING YEE HO
Caprice (1997)
6 minutes

VINCENT CHEE-YUNG HO
Reflections in the Water (2000)
Premiere March, 2000,
Markham Theatre for the
Performing Arts, Markham,
Ontario; Langning Liu

MICHAEL S. HORWOOD
Six Pieces (1965)
I. Adagio-Allegretto-Moderato
II. Allegro-Allegretto-Allegro
III. Adagio IV. Allegro molto
V. Andante VI. Vivace-Adagio-
Vivace
The 'Six Pieces' (1965-66) represents my earliest interest in miniature constructions. It coincides with the beginning of the Microduet series (of which there are now eight, written for solo melody instrument and one non-pitched percussion instrument). My fascination for miniatures had branched out to include theatrical works, "The Insurmountable Podium" [destroyed], music for Hrant Alianak's play "Mathematics" [existing, but withdrawn], and the dense orchestral piece, "Six Chromosomes". Each of the piano pieces is linear and episodic rather than contrapuntal. Numerous terse motives are merely stated. In a longer work, they might have received extensive development. The first piece, for example, has six sections or motives each characterized by a shift of dynamics and profile. The third piece is based on thin clusters, the fourth is a moto perpetuo and the sixth jumps around all of the piano registers. The pieces are for the most part freely atonal. Upon reflection, I think these diminutive pieces were more concerned with my fascination with music in miniature forms rather than the notion of "interrupted form" that I later discovered and used extensively.
Premiere September 12, 1966,
Baird Recital Hall, State
University of New York, Buffalo,
New York; Piero Hadjikakou

MELISSA HUI
When Soft Voices Die (2000)

TALIVALDIS KENINS
Schumann Paraphrases and Fugue (1995)
I. Anxiety II. Nostalgia III.
Ecstasy IV. Farewell (Fugue)
16 minutes

ROGER KNOX
Reflections (1979)
I. Fast, energetically
II. Slowly, expressively III.
Moderately IV. Very slowly V.
Very fast
7 minutes
Premiere May 26, 1979,
Okanagan Festival of
Composers in Salmon Arm,
British Columbia; Roger Knox

ANDREW P. MACDONALD
After Dark, Opus. 24 (1991)
I. Procession of the Night Things
II. The Dance of Dionysus
III. Spacious, a Dreamscape
IV. Circle of the Elves
Commissioned by CBC for
Angela Cheng

COLIN MACK
Starry Night (1995)
12 minutes
Starry Night is a piano work in twelve sections, each named for a sign of the zodiac. Begun in 1985, the first two signs were performed for composer Serge Garant, Mack's doctoral supervisor at the Université de Montreal. Noticeably impressed, Garant—to whom the complete set is dedicated—confessed to being unaware of its twelve-tone dimension. The incident inspired great hope for a creative alliance, but was quashed by Garant's sudden death that same year. Starry Night would not be completed for another nine years, reflecting a cycle of personal upheaval and reintegration.
Premiere April 8, 2009, St.
Brigid's Centre for the Arts and
Humanities, Ottawa; Canada,
Michelle Schumann

LUC MARCEL**La cité des Anges** (2001)

45 minutes

Commissioned by Louis-Philippe Pelletier

BOYD MCDONALD**An Artists's Neighbourhood**

(1996)

8 minutes

DIANA MCINTOSH**Channels** (1986)

15 minutes

Commissioned by Joan Rowland through the Manitoba Arts Council

MICHAEL R. MILLER**Flights from the Nest—A Set of Four Pieces** (1991)**MICHAEL R. MILLER****War Music** (1992) I. A March to Bolster Courage II. A Hymn to Thank for Victory III. A Dance to Swell our Pride IV. Chant of a Victim of War**MARK MITCHELL****Suite Romantique** (1995)

I. Prelude II. Scherzo III.

Romance

IV. Toccata

10 minutes

Premiere November 24, 1995, Alumni Theatre, Carleton University, Ottawa, Ontario; Elaine Keillor

OSKAR MORAWETZ**Five Poetic Sketches** (1991)

I. Prelude to a Drama II.

Raindrops

III. Storm IV. Prayer in Distress

V. Olympic Sprinter

Premiere August 5, 1992,

Guelph, Ontario; Angela Hewitt

MARJAN MOZETICH**Three Pieces** (1984)

I. Prelude II. Adagio

III. Toccata

Commissioned by Canada Council of the Arts

Premiere October 14, 1984, St. John's, Newfoundland; Antonin Kubalek

JORDAN NOBLES**Stones Under Water** (2008)

I. Prelude II. Adagio

III. Toccata

6 minutes

Commissioned by Marguerite Witvoet

Premiere November 20, 2008, Lima, Peru; Marguerite Witvoet

JULIET KIRI PALMER**Aquamarine** (2000)

14 minutes

The tension between the piano's percussive mechanism and the fluidity of water has borne fruit in countless works : from Ravel's Ondine and Chopin's 'Raindrop Prelude', to Schubert's Am Meer. Not coincidentally, these works were among those played by my grandmother as silent film 'scores' in the small New Zealand town of Takaka. In Aquamarine watery fragments from the musical past refract and reflect.

Commissioned by Eve Egoyan through the Canada Council for the Arts and the Toronto Arts Council

Premiere May 5, 2000, Music Gallery, Toronto, Ontario; Eve Egoyan

ALAIN PAYETTE**Trois ballades pour piano**

(2003)

I. La nostalgique II. La passionnée

III. La réjouissante

20 minutes

Dédié à Minna Re Shin

Premiere June 18, 2006, Église Ste-Élisabeth, North Hatley, Québec; Minna Re Shin

BARBARA PENTLAND**Caprice** (1977)

2 minutes, 20 seconds

BARBARA PENTLAND**Horizons** (1985)

13 minutes

BARBARA PENTLAND**Suite Borealis** (1966)

I. Unknown Shores II.

Settlements

III. Rapids IV. Wide Horizons

V. Mountains

20 minutes

Commissioned by A.R.C.T.

Association of Vancouver for Canada's Centennial

SEAN PEPPERALL**Cosmographie** (1966)

12 minutes

Premiere May 19, 1998, Chapelle historique du Bon-Pasteur, Montréal, Québec; André Ristic

ROSS PERRIN**Ritournelle** (2009)

32 minutes

TIBOR POLGAR**Three Poems in Music** (1977)

I. Ode to the Hungarian Language

II. Song of the German Mercenaries III. To Suzanne, from Prison

15 minutes

Premiere May 19, 1998, Chapelle historique du Bon-Pasteur, Montréal, Québec; André Ristic

ROBERT PRITCHARD**Time Clips, Primitive** (1993)

Premiere 1993, St. Lawrence Centre, Toronto, Ontario; Jane Coop

ELIZABETH RAUM**River Rhapsody** (1994)

10 minutes

Premiere May 11, 1995, Darke Hall, University of Regina, Regina, Saskatchewan; Michael Angell

DALE REUBART**Capriccio** (1992)

7 minutes

Premiere November 7, 1993, First United Church, Salmon Arm, British Columbia; Gayle Alcock

DALE REUBART**Toccata** (1991)

7 minutes

Premiere November 23, 1996, Tom Lee Music Hall, Vancouver, British Columbia; Patricia Hoy

SYLVIA RICKARD**Estival** (1973)

I. Les lueurs sur la lagune

II. La fête des Libellules

2 minutes, 12 seconds

ROBERT RIVAL**Six Pieces** (2007)

I. Intermezzo II. Scherzo III.
Elegy
IV. March V. Intermezzo
VI. Nocturne

The Ottawa Citizen described the first Intermezzo as "reminiscent of Chopin and Fauré with a light polytonal accent". The other Intermezzo is similarly romantic in tone, but expect contrast in the rest: crunchy dissonance in the furious Scherzo; stark lines in the Elegy; fugato in the strident March; and an effervescent Nocturne. Although each piece is self-contained, the set follows a carefully planned narrative and tonal arc.

Premiere October 31, 2007,
Royal Conservatory of Music,
Toronto, Ontario; Michael Esch

SID ROBINOVITCH**Izmir** (2001)**CLARK WINSLOW ROSS****Last Dance** (1999)

12 minutes

'Last Dance', commissioned through the Newfoundland and Labrador Arts Council, was composed from 1998-1999 for Kristina Szutor's wonderful CD, 'Bookends in Time'. The outer sections, which for me evoke a feeling of fatalistic beauty, are based on a tango, in reponse to Kristina's request that I write something with a Spanish feel. The middle section is more energetic and aggressive, and shows off Dr. Szutor's virtuosity.

I am indebted to Kristina for commissioning this work, and for recording it so beautifully.

Commissioned by Kristina Szutor, through the Newfoundland and Labrador Arts Council

MICHELINE COULOMBE**SAINT-MARCOUX****Kaleidoscope (for left hand alone)** (1972)

1 minute, 45 seconds

FREDERICK SCHIPIZKY**Piano Sonata** (1973)

I. Moderé II. Andante
III. Rondeau: avec vif
8 minutes

HEATHER SCHMIDT**Sprint** (2003)

8 minutes

I wrote Sprint for Dan Galper (who was my fiancé at the time, and who is now my husband). Dan is particularly fond of fast, virtuosic works, so I wrote the piece as a concert étude. The main connection specific to Dan, is that Dan and I both owned Sprint cell phones. Since I travel frequently, cell phones are a common form of communication for us. When the Sprint phone is first opened and turned on, it plays four notes: CCC-G. These same notes became the "sprint motive" for my piece. This motive is found at the very opening of the work, and serves as the basis for the musical material throughout the entire composition.

Premiere May 3, 2003, Music Gallery, Toronto, Ontario; Heather Schmidt

HEATHER SCHMIDT**Chaconne** (1999)

10 minutes

Chaconne was composed in New York City, and completed January-February 1999. It was commissioned by CBC as the imposed work for the piano category of the 1999 CBC Young Performers' Competition. As a "test piece," the composition was designed to provide numerous musical and technical challenges through which the personal artistry and technical skills of each performer would be revealed. In Chaconne, the concept of variations based on a series of chords is loosely applied to various levels of the composition. The chords in the opening several measures recur throughout the work, appearing in various configurations as solid chords and / or as broken arpeggiated figures. The series of chords are subjected to many changes involving elements such as register, voicing, and dynamics They appear alone, and in juxtaposition with other material. Although the opening chords are not the only

harmonies to be subjected to variation, they serve as a unifying element and most often appear with the same pitches as the initial presentation. The most important aspect of the Chaconne is the emphasis on change. This appears in everything from subtle harmonic changes to dramatic shifts in tempo, dynamics, and register. The continual shift of color and character occurs from section to section, and also between the initial presentation of an idea, and its recurrence later in the piece. Passages in the first half of the Chaconne return in the second half with the same harmonies, but in a completely new context, and with a very contrasted character.

Commissioned by CBC for the 1999 CBC Young Performer's Competition
Premiere June 7, 1999, Ottawa, Ontario

DAVID RAPHAEL SCOTT**Piano Variations** (1990)

10 minutes

Premiere January 17, 1991,
University of Alberta,
Edmonton, Alberta; Roger
Admiral

NORMAL SHERMAN**Children's Drawings** (1981)

I. Controlled Emotion II. Slow
III. Deliberate Movement
4 minutes, 23 seconds

Commissioned by Valery Lloyd-Watts through the Ontario Arts Council

LINDA CATLIN SMITH**The Underfolding** (2001)

The three kinds of grace notes (8th, 16th and 32nd) denote three levels of quickness, or duration, the 32nd being nearly a unison with what follows.

Commissioned by Stephen Clarke, through the generous support of the Canada Council for the Arts

ANA SOKOLOVIC**Prelude and Fugue for GG** (2009)

12 minutes

RAOUL SOSA
Et ton chant demeure... (1996)

ANN SOUTHAM
Simple Lines of Inquiry (2007)

ANN SOUTHAM
Soundstill (1979)
11 minutes

JUDY SPRECHT
Bachianas (1980)
I. Toccata II. Adagio (a) III.
Invention IV. Adagio (b) V.
Passacaglia VI. Fugue
19 minutes

PAUL SWOGER-RUSTON
For Muted Piano (2002)
I. Toccata II. Adagio (a) III.
Invention IV. Adagio (b) V.
Passacaglia VI. Fugue
For Muted Piano uses the piano keyboard as a sort of virtual filter. In Section I, a single note functions in 12 different harmonic contexts to which are added upper partials based on the acoustical root of each interval. In Section II, an intuitively composed passage is harmonically altered through the application of a more selective virtual filter. This piece was originally intended for upright piano with practice pedal (where a felt damper is lowered between the hammers and strings), which suppresses the strength of upper partials while maintaining sustain, but if approached delicately it can work effectively on an untreated grands piano. Alternatively, a Rhodes piano with the treble attenuated may be used.

JAMES TENNEY
To Weave (a meditation) (2003)
Waves for Eve, wave upon wave, little waves on bigger waves, et cetera, but precisely calibrated to peak at the phi-point of the golden ratio. To weave: a three-voice polyphonic texture in dissonant counterpoint, with a respectful nod in the direction of Carl Ruggles and Ruth Crawford Seeger. And finally, a meditation on the wondrous physicality and inescapable spirituality of all our music-making.

Commissioned by Eve Egoyan with the assistance of the Canada Council for the Arts March, 2003, Glenn Gould Studio, Toronto, Ontario; Eve Egoyan

ROBERT TURNER
Dance of the Disenchanted (1959)
3 minutes
Arranged in 1988 from the incidental music to the CBC Radio drama 'A Question of Principle'.

ROBERT TURNER
Sonata Lyrics (1963)
I. Variations II. Capriccio III. Ballade
IV. Rondo V. Finale

RAY TWOMEY
Ascension, Opus. 14 (1997)
In memory of William Russell. Inspired by the poetry of Colleen Corah Hitchcock.
Premiere 2002, St. Michael's Hall, Canmore, Alberta

RAY TWOMEY
Promenade, Opus. 8 (1984)
5 minutes
An afternoon stroll in music! The repetitive mantra-like theme is gradually expanded as the work progresses, finishing with tired climb up the stairs to a place of rest, and culminates with a sigh of peace and tranquility.

ANDRÉ VILLENEUVE
Troisième terre--Sonitor (1991)
15 minutes

RUTH WATSON HENDERSON
Prelude and Fugue (2008)

EUGENE WILSON
Five Pieces (1979)
I. Aria II. But Beware of that which is Breathtakingly Beautiful
III. Homage to Chopin
IV. La Saraghina V. Rain Forest Music
17 minutes

CHRIS WIND
Etude (1982)
1 minute, 45 seconds

GERGARD WUENSCH
Sonatine für Klavier--flopus (sic) 102 (1992)
I. Allegro II. In Memoriam Joseph Marx, 1882-1964 III. Vivace
8 minutes

GAYLE YOUNG
Forest Ephemerals: Four Flowers (2004)
The term 'ephemerals' refers both to the nature of the piano as an instrument and to the flowers of the title. A piano note is said to be ephemeral because its sound cannot be sustained as can the sounds of bowed instruments and wind instruments. Instead, the piano tone gradually decays to silence. [The term "ephemerals"] is used by botanists and gardeners, to describe plants that flower on the forest floor in the brief time between the soil warming up and the trees coming into leaf. When the tree leaves are mature, sunlight no longer reaches the plants. Having completed their seed production by then, they withdraw into bulbs and roots below ground. I built the overall form and pitch organization of the piece around my descriptions of these plants.

Notes

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